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### REVIEW OF "THE MUSIC OF THE MODERN WORLD."

(Published by D. Appleton &amp; Co.)

"The Music of the Modern World" is a work, the possession of which is calculated to give three-fold delight. It being a superb literary, musical and artistic production. The aim of its publishers is to give the broadest and most comprehensive view of the whole field of music as it lies before us to-day, and the scheme adopted is a remarkable combination of instructive literary and musical text, embellished with appropriate illustrations.

The literary matter, in the collaboration of which the most distinguished writers on musical subjects have assisted, includes the history of the development of modern music, from the simplest to the greatest forms; biographical sketches of artists and composers, critical articles by famous interpretive musicians, "conversations" with great artists on important points in their art, and practical piano and vocal lessons furnished by the greatest teachers in the world.

The historical chapters have been contributed by eminent and authoritative American musical critics. The biographical articles have been furnished by the musicians themselves, and the musical criticism by celebrated artists.

The musical text includes the choicest gems of piano and vocal music, selected in keeping with the educational plan of the book, and intended to show the progress of musical composition and the particular style of each school and era through which musical art has passed. Each piece is embellished with an illustration suited to its character and suggested by the composition itself—a valuable means of developing musical understanding and of teaching correct expression.

It will be seen that a text so varied as this affords the double opportunity for illustration, advantage of which has been taken to a lavish degree, and the work is enriched with portraits of famous musicians, their home and private surroundings; opera houses, buildings, and scenes famous in musical history; decorative text designs, and reproductions of paintings on musical subjects by Alma-Tadema, Vibert Meissonier, Constant, Manet, and other distinguished modern painters. These illustrations—Goupin photographs and type-gravures in black and in colors—are in themselves masterpieces of the art of process color printing.

To students of music the greatest practical benefit may be derived from the lessons in piano playing and the suggestive articles on vocal study. There are many anxious, aspiring students all over the country who are prevented by circumstances from enjoying the advantage of instruction from leading teachers, but who, with a few practical hints as to methods of study, which are presented in this work, would be enabled to do much for themselves.

"The Music of the Modern World" will be found an invaluable aid in an all-around study of musical art, and no one, whether professional, amateur or student, can fail to derive advantage from it.

KUNKEL BROTHERS.

### THE KNABE PIANO.

The Steinway piano which was used at the Sunday popular concerts has given way to the Knabe piano, which will hereafter be used at these concerts.

It is said that Frau Lili Lehmann made her re-entrance recently upon the stage in "Norma," and that the Viennese overwhelmed her with honors.

### INFLUENCE OF ODOURS UPON THE VOICE.

It is well-known to singers that perfumes influence the voice. The violet is regarded by artists as the flower which especially causes hoarseness. The rose, on the contrary, is regarded as invigorative. M. Joal, who has studied the subject, says he does not believe that the emanations of the violet prevent free vibration of the vocal chords, and thinks that if this flower has any injurious effect upon the voice, the rose and other flowers must have the same action. There is, in fact, nothing fixed or regular in the influence exerted by the perfume of flowers. It is a matter of individual susceptibility. Some are affected by the lilac; others by the yulmon. Others, again, are in no manner affected by flowers, musk, amber, civet, or the various toilet preparations, but experience obstruction of the nose, hoarseness and oppression from the odors of oils, grasses, burnt horn, and the emanations from tanneries and breweries.

It is very difficult, adds M. Joal, to furnish an explanation of these peculiarities. We must content ourselves by regarding them as examples of olfactory idiosyncrasy. It cannot be denied that odors may occasion various accidents and vocal troubles, especially in persons of nervous temperament and excessive sensibility.

Dr. Max Friedlander has published opera statistics of the German stage for 1894, by which it seems that during 1894 "Cavalleria," with 515 performances, and "I Pagliacci," with 467, stood at the head of the list. Fifty-two operas were performed for the first time.

## THE JESSE FRENCH PIANO & ORGAN CO.,

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# JESSE FRENCH PIANO & ORGAN COMPANY,

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## EMIL SAURET.

Sauret is about forty-three years of age, and is a premier prix du Conservatoire. He was the first husband of Teresa Carreno, the pianist; but their married life was the reverse of happy. Sauret was a great success both as a pianist and as an organist, and was highly respected in England, Austria, Germany and Belgium; he is ranked among the very first of violin virtuosos. At present he is professor at the College of Music, London.

Sauret is an interesting talker, and he pleasantly relates the story of his career in these words:

"It seems strange that among my ancestors there has not been a single musician. My paternal grandfather was a captain of artillery, who served with distinction under Napoleon I. My father went into politics and attained to the rank of Minister. He could play a few operatic pieces on the piano, but his knowledge of music was limited. In the case of my mother, a family of quakers, and serious people, a talent for music was quite out of question.

"I was born at Don-le-Rol, a small place in the Department du Cher, where the Saurets have been settled since ancient times. What first put a liking for music into my head was my frequently going to an old man who played the violin in the streets. I was greatly impressed by the power of this virtuoso to make people dance by the sound of his instrument. Henceforth I expressed the strongest desire to learn violin playing, although at the time only six years of age.

"My father did not like this at all. His idea was that I should enter the army, and become a soldier. I begged and entreated until he gave way. So he brought the boy of seven years to the Strasbourgh Conservatory, where he had twelve first time a violin was given into my hands. My teacher was Mr. Schwedder, an excellent violinist. The progress I made had been a very rapid one. In quick one, for after a year's study I was allowed to appear before the public at one of the Conservatory's concerts. How well I did that evening! The performance took place at the Strasbourgh Theatre, and I played the Violin concerto. The public applauded and called me out, but after I had twice made my bow, and they wanted me again, I obstinately refused to reappear.

"It was not long after—in the year 1861—that I was taken to Baden-Baden to play before the Prince Regent of Prussia. I was only twelve years of age. This was, of course, a grand occasion for a boy of nine. Quite apart from the honor of appearing before royalty, I had just received a first prize, and seemed to me quite a fortune. Everything went off well, and the prince was exceedingly kind to me. When I met him again, a year after, he reminded me of my debut.

"This led to a further engagement at Baden-Baden, and for the first time in my life I had to play with an orchestra. Two concertos by Berlioz and one of Liszt were on the programme. Berlioz himself was present, and I could justly be proud when this great master after the concert exclaimed: 'I'll give you an engagement!'

"In 1869 I went to London, and was engaged for the promenade concerts in Covent Garden. Alfred Mellon was the director, and he took me under his special protection. With me performed artists like Mlle. Tiliens, Adeline and Carlotina Patti, Jenny Lind, and others.

"It was fortunate for my career that when I went to Paris soon afterwards Vieuxtemps called me to interest in me, and I was engaged to play with him. He was my real teacher, and I owe him a debt of gratitude for the trouble he took with me.

"My whole career has been a very happy one, interrupted by the war of 1870. I was not obliged to serve, being under age, but like every Frenchman who could carry a gun, I joined the army after my first reverse.

"In 1872 I came to America for the first time on a concert tour with the Impresario Strakosck. On this tour, Mlle. Patti and Isonce were of the same party, and we travelled together for about nine months. In 1874, '75 and '76 I came here again.

"Since 1877 I have not led a quiet life, and there is no country in Europe where I visit. "Having married, I took up my abode in Berlin, and eventually accepted an appointment at the 'Stearns' Conservatory, where I have been since 1880. From the London Royal Academy of Music, I left Berlin in 1880, and settled in England. There I am still and intend to reside for the remainder of my life, and renew old associations has always been a great wish on my part."

During his sojourn in London in the early seventies, Gounod contributed largely to the English and French newspapers, and his articles have been collected, and, together with some religious essays and fragments of an autobiography, they will shortly be published in a volume in Paris. If they are reprinted as originally written, some of them promise to be lively reading.

## THE SHERWOOD CONCERT AND OPERATIC COMPANY.

Perhaps no musical organization in the country now travelling under the style of "a concert company" (which term we may say, by the way, has been applied to numerous organizations unworthy of it, much to our regret) is received universally with such warm and marked enthusiasm as the Sherwood Concert and Operatic Company. The pianist, whose name the company bears, has a reputation well sustained through many years of unflinching work, which is not checked by the ordinary tides of foreign prejudice. We appreciate the position of an American artist before the American public, and regret much to note that his own worthy people, as bright and appreciative as they are, have not the regular regard for him which many lines, are too modest to accept their own musical products without the European stamp. The European masters, therefore, are the artists that America produces as great artists at home at any European country; but the Americans are a cheerful, hearty and will not be so easily deceived, and as it is a crime to be an American artist in the eyes of an American public, an American "must be born again."—*Dr. Zerkow.*

Mr. Sherwood has engagements pending to play at the Heuschel Symphony Concerts in London, at the Laureux Symphony Concerts in Paris, the Philharmonic Concerts, Paris, and in the principal cities of Germany. He has played the Beethoven "Emperor" concerto five times with the orchestra in London, and has been twice named as soloist on eight times. He is annual examiner for the Toronto (Canada) Conservatory of Music, and was the first prize winner of the first prize in the Conservatory. He was honored with a "Fanfare" after performing with the Hamburg (Germany) Philharmonic.

MR. W. H. SHERWOOD.

monic Orchestra, and an offer of a second engagement by the society, together with a voluntary increase of salary, and a vote of thanks, which must be proud of him, not because he is a pupil of Liszt, not because he has played before the greatest artists of the world, but because he is a thorough American with a great talent, contented to be appreciated by his own people. He is now making a tour of the country with a company of vocal artists which he has been very careful in selecting. The vocalists, although Chicago singers, and not generally known throughout the country, have been thoroughly schooled in their art. The third set of Faus is added to a choice miscellaneous programme in which Mr. Sherwood appears to great advantage. The opera is given full force to constituting and acting. The singers are all highly indorsed by the world's greatest artists, leaving no doubt as to the success of the production. The public in general is privileged to hear this fine combination.

Mrs. Osborn has a voice of rare purity, and being a thorough musician is competent to master any work entrusted to her. Her voice is wonderfully flexible and shows careful training. In her impersonation of Marguerite she has made a success. Mlle. Mabel Crawford does the double role of Siebel and Martha. The flower of the flower has sided so much in making the opera popular, gives her great opportunity to display the beautiful qualities of her voice. Her talent is not only unlimited in range. Her ability as an actress has made her a great favorite. Mr. Frank S. Hannan is a remarkable young man. His voice is of the lyric tenor of the richest purity, and he shows an artistic feeling in all he does. His interpretation of Fantasi has met with universal approval. Mr. Wm. Alton Derrick, the basso, has a voice of great power and richness. His talent is not only a useful organ quality is ever present. His voice and make-up in general present the part of Mephistopheles remarkably well. His performance gives the second act of Martha very successfully.

Miss Fay Foster, the accompanist, has shown

rare talent as a composer, and her songs are fast becoming popular.

Mr. Sherwood has just added as a novelty to his programme "American Girls." March, a wonderfully effective piano composition by Charles Kunkel. Mr. Sherwood's playing of this wins him enthusiastic applause.

## MAJOR AND MINOR.

But, speaking once more of church music, I find that the tendency in churches is to combine the choir with the organ, and to have a choir of voice soloists to composers. I can write for the organ or for the choir, and I can write for the organ and choir combined. The organ is a perfect instrument for preludes, interludes and postludes, but it is not so good for the choir. The organ and choir company. It would be far better to have vocal music without any accompaniment whatever. In the great majority of cases, the organ is a poor accompaniment. To my mind the effect is very impressive. I like it very much. It is dignified and impressive.—*Dr. Zerkow.*

**Fine Ears for Music.**—Cavalry sergeant (to assembled squadron): "Forward as much of you as have a fine ear for music. No, I don't want all you fellows. I want only a few. Now you three will be every morning at half-past eight at the garrison church and ring the bell."

Most medical men consider that a cold bath every morning is a good thing for a person of robust constitution. The sensible thing to do is to see that the temperature of the body is not too high, and that the blood is not too hot. A daily bath is most healthful practice, but it should not be so cold as to give a shock to the system.

That Hadyn composed the enormous number of 125 symphonies is pretty well known, but most Americans do not know that he composed more than twenty operas. In his day it was customary for the aristocracy to rent orchestras, and even opera companies of their own, and Hadyn was thus induced to write a number of short operas, mostly comic, for Estimote, the King of Prussia. They are far inferior in musical work to his other compositions, as he was well aware, for he once declared that if he had to write a new opera, he would reduce one of them, on the ground that they were too local in character to please anywhere except at Estimote. Thus it is hardly that if you had heard an opera by Hadyn until a few weeks ago—eighty-six years after his death.

Calve is a Spaniard. Emma de Roquer, the real name of Calve, was born in Madrid of a Spanish father and a mother from the South of France, in the Department of Aveyron. Her father was a civil engineer. He died, leaving several children, of whom she was the eldest. She found that it was necessary to help along her brothers and sisters; and that she could do so by acting as a prima donna. Calve, who, having had a very religious education, first at the convent of Ste. Afrique, in the country of her mother, and then at the convent of Ste. Sacre Heart at Montpellier, and, tempted by the cult of the cloister, began to think of taking the veil.

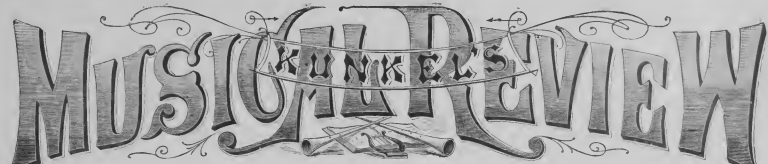
Enlarged breathing capacity is desirable for many reasons. It not only insures an abundant supply of oxygen—which may be called the direct effect—but, indirectly, it produces results of great aesthetic value. It deepens and broadens the chest, causing the figure to become more erect, the step more elastic and the carriage of the body more pleasing and graceful.

Among the new members of Messrs. Abbey & Grant's Opera Company who made their American debut at the Hotel de Ville, Paris, on the 10th of March, none created a more favorable impression or achieved a greater and more legitimate success than Signor Giuseppe Grati. This young Italian, who possesses a well-trained, sympathetic voice, which he uses with artistic taste and discretion. He is tall, good-looking, manly, and free from "pose" or mannerism, a quality which, unfortunately, most young opera singers do not possess.

His impersonation of the hero of the opera which have been entrusted to him since his first appearance at the Metropolitan Opera House fully justifies the high regard in which he is held. He has received the very favorable criticism he received recently from the London press after he performed at Covent Garden.

Signor Cremonini was born in Cremona, Italy, in 1867, and studied at the Conservatory of Music in appearance at Genoa. In 1890, in the "Favorite."

He is already a great favorite in Italy, and as good tenors are scarce, it is not surprising that it is to be hoped that Messrs. Abbey & Grant will be able to secure his services for next season.



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THOMAS M. HYLAND, . . . EDITOR.

FEBRUARY, 1896.

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**ANNOUNCEMENT!**

**KUNKEL'S POPULAR SUNDAY CONCERTS.**

Kunkel Brothers take pleasure in informing the public that they will give a series of Sunday Popular Concerts at Germania Theatre, 14th and Lucas Place.

The concerts will take place at 3 o'clock every Sunday afternoon, commencing February 16, 1896, and will present the most select programmes of vocal and instrumental music. The talent will include the most prominent soloists of other cities as well as the best local talent.

These concerts will be a source of great pleasure to those who wish to spend a delightful and profitable afternoon. To students of music they will be of inestimable value in giving them an opportunity of hearing the great works rendered by the best artists. Those who attended the High School Concerts last season will recall the delightful hours passed in listening to programmes that charmed from beginning to end.

These concerts will even surpass those of last year, for the best soloists of other cities will be brought here. Popular prices will prevail.

**ABBIE-GRAU ITALIAN OPERA CO.**

A subscription list for the week beginning Monday evening, April 6th, commencing eight performances—six nights and two matinees—will be opened on Monday, March 23d, at Balmer & Weber's Music Store, 612 Olive Street, St. Louis, and continue for the entire week. The season will close Friday evening, March 27th. Price of season tickets, \$24.00. The sale for single performances will begin Monday morning, March 30th, at the above place.

**SCALE OF PRICES FOR SINGLE PERFORMANCES.**

Parquette and first five rows Dress Circle	3.50
Dress Circle, last five rows	2.50
Parquette, first and second rows	2.50
Balcony, third, fourth and fifth rows	2.00
Balcony, sixth, seventh and eighth rows	1.50
Family Circle	1.00
General admission	.50
Boxes, lower floor, first six	25.00
Boxes, balcony floor, seating six	20.00
Boxes, lower floor, for season	200.00
Boxes, balcony floor, for season	150.00

**JOHN C. FREUND.**

We have the pleasure of presenting to our readers the picture of John C. Freund, editor of *Music Trades*. Mr. Freund made the rounds of the country in the interest of the *Music Trades*, and was received everywhere with a hearty welcome and marked attention. *Music Trades*, of which he is editor, is one of the leading music journals of the world. We quote the following editorial remarks concerning him from the *African Journal*, the Hon. Hoke Smith's paper:

"For the past ten days Mr. John C. Freund, one of the most sagacious and brilliant journalists of New York, has been in Atlanta. He was the pioneer in music journalism in this country, having founded *Music and Drama*, *The American Musician* and the *New York Music Trades*, the latter of which he is now editing with superb ability. Mr. Freund is a remarkable man and has had a most eventful career. His father, Dr. Freund, was one of the foremost physicians of Europe, and his mother was 'Amelia Lewis,' writer of great ability. While yet an undergraduate at the Oxford University, and before he had attained his majority, he had established the *Dark Blue*. In this ran as a serial his first work of



JOHN C. FREUND.

fiction, which produced something of a sensation. Whilst editing this magazine young Freund became acquainted with Charles Reade, Gabriel Rossetti, Algernon Charles Swinburne, Morris, Professor Blackie, Henry Irving, and others equally prominent in literary and artistic circles. Before he had reached his twenty-fifth year young Freund had published a novel of admitted power and several dramas of merit. Soon after coming to America he began contributing articles to high-class magazines, and won considerable distinction. He was urged by McVicker, of Chicago, to write a play, and 'True Nobility' was the result. The author himself assumed the most difficult role in the play, and the press praised him without stint. Later he toured for more than a year with fanfare, the celebrated actress, who esteemed him as the best leading man she had ever traveled with in the United States. Becoming tired of a nomadic life, Freund abandoned the stage and settled down to serious newspaper work again."

While in Atlanta Mr. Freund was entertained by the press, by the Capital City Club, as well as by several of our most prominent families.

Tamagno is studying "Otello" and "Guillaume Tell" in French, in order that he may accept an engagement next winter in Paris.

**CITY NOTES.**

The St. Louis Quintette Club will give its second concert at Memorial Hall on the 11th inst. These Quintette Club concerts are among the special features of the season and should be attended by music lovers.

✓ E. R. Kroeger gave his first recital of this season at the chapel of the Church of the Messiah on the 6th ult. It was well attended and a special treat to all present. The numbers were from the works of Schumann, Rahnstein and Liszt. A scherzo from Mr. Kroeger's symphony in B flat was played with great success as one of the recent Sunday popular concerts.

Senor Aguabella has been engaged as organist and director of music at Dr. Caye's Non-Sectarian Church.

Mrs. Josephine H. Lee, teacher of piano and theory, is doing excellent work with her pupils. Mrs. Lee has her studio at 3831 Olive Street.

Charles Streeter, solo cornetist of the Grand Opera House, won unbounded applause at that popular theatre by his playing of a song entitled "Don't be Cross," in the *Comic Opera*. The effect was novel and took the audiences by storm.

Miss Isbell, of Compton Hill, has an alto voice of much power and sweetness. She is a pupil of Mrs. S. K. Haines.

✓ Mrs. Nellie Strong-Stevenson played at one of the recent Sunday popular concerts, Faderwick's brilliant and difficult concerto in A minor, with orchestra, and was accorded a most enthusiastic reception. Mrs. Stevenson, on this occasion, fully sustained her reputation for the most artistic work. Every beauty and effect was adequately brought out, and the audience was accorded a rare treat.

The Merchants' League Club gave a grand musical and oratorical entertainment at the Exposition Music Hall on the 21st ult. Among the principal features of the occasion were the piano duet, "American Girls' March," played by Messrs. Charles Kunkel and Senor Aguabella, and the quartette, "Love's Rejoicing," in which were sung by the Estudiantina Quartette, composed of Miss M.E. Maginnis, Miss Nellie L. Chapman, Mrs. Nannie K. Dodson and Miss Annunciana Sales. The quartette under the direction and management of Louis A. Peebles, and through its excellent work is becoming very popular. The "American Girls' March" is by Mr. Charles Kunkel, and arouses enthusiasm wherever played. It is full of brilliant effects and will enjoy a great popularity.

A musicals complimentary to Mr. and Mrs. A. Kurtzborn was given on the 25th ult. at their residence, 3626 Pine St., by Mr. Charles Kunkel, pianist, assisted by Miss M. K. Kunkel, soprano, Miss A. Kunkel, pianist, and Senor Aguabella, pianist. All the numbers were artistically rendered. The program included:

1. Piano solos—Sonata in D minor, op. 31, No. 2, Beethoven, (a) allegro, (b) allegro, (c) allegretto.
2. (a) "Love's Awakening Waltz," Noskowski, (b) "Hymn in God," Religious Meditation, Melnotte, (c) "La Gavotte de la Reine," Scarnabati, (d) "Home, Sweet Home," Concert Paraphrase, Riveking, Mr. Charles Kunkel.
3. "Florian Song," Godard, Miss M. N. Berry.
4. Piano solos—(a) "Capriccio," op. 23, No. 4, Schumann, (b) "Euzeraster," Wagner-Bendel, Miss Adelaide Kunkel.
5. Piano duet—(a) "International Fantasia," Espstein, Messrs. Charles Kunkel and Senor Ramon Aguabella.
6. Songs—(a) "Yes!" Aguabella; (b) "Too Young to Love?" Kunkel, Miss M. N. Berry.
7. Piano duet—(a) "Violeta Caprice," Aguabella; (b) "American Girls' March," Charles Kunkel, Messrs. Charles Kunkel and Ramon Aguabella.

**Antikamnia.**—The name itself suggests what it is, and want to remedial characteristics are. And (Antika), opposed to; Kamnos (Greece), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; the muscular atrophies, general malaise, frontal headaches and sweating incident to a severe cold or grippe; and in fact, all conditions in which pain is prominent, Antikamnia is now universally prescribed. Antikamnia tablets bearing the monogram A. K. are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept close the house will always be welcome in time of pain.

The reliable and popular firm of Nauenord Bros., makers of tinware and parafin, has never failed to satisfy its customers. Nauenord Bros. have removed to their new and central location, 619 Locust street, where they have enlarged their salesrooms in the country. The public are cordially invited to inspect their beautiful and varied stock. A. P. Erker & Bro., the well-known opticians, 617 Olive Street, will suit you in anything in spectacles, eye glasses, opera glasses, telescopes, drawing instruments, etc. They make a specialty of oculist's prescriptions.

There can be nothing more tempting or delicious to serve your guests with than Cook's Extra Dry Champagne. Its bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

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## PIANO FOR HAWAII. Made in Baltimore and Sent to President Sanford B. Dole.

A handsome rosewood-case grand piano, which had been made to order by William Knabe & Co., of Baltimore, for President Sanford B. Dole, of the Hawaiian republic, was shipped yesterday to Honolulu. The order for the piano was received at the Baltimore headquarters of the firm direct from President Dole some months ago, and was completed recently. The price was \$1,200, and the cost of transportation will be borne by President Dole, the piano was sent from Baltimore to New York, and will go to San Francisco by the Southern Pacific Railroad, thence to Honolulu by steamer.

The name of *Friend's Musical Weekly* has been changed to *The Musical Age*. This new move on the part of the publishers is the natural outcome of the growth and development of the paper. *The Musical Age* will continue to present to its readers a complete résumé of the various happenings in the musical world. It will also be marked by several new features of importance.

Bellini could not compose unless eating bitter almonds or sugar-plums. Lozing composed singing and drinking black coffee. Schubert drank wine, and in large quantities. The French composer, Berlioz, ate oranges when at work, and he made his singers eat oranges during rehearsal.

## The Compartment Sleeping Cars on the Wabash

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Shurtleff School of Music gave a recital on the 14th ult. The principal numbers were contributed by Mr. Wm. D. Armstrong, the well-known composer and pianist. Among them were: "Ménestrie," by L. G. Corbitt, and "Gavotte" by B. Bat major, by W. D. Armstrong.

Miss Florence Raugh played Saint Saens' G minor concerto in masterly style at the concert of the St. Louis Musical Club at Memorial Hall on the 4th ult. His enormous difficulties were conquered by her with ease, while the force and fire of her interpretation won her enthusiastic applause.

Rosa D'Erin, assisted by G. R. Voniam, gave one of her inimitable recitals at the Entertainment hall on the 22d ult. The hall was filled with a select audience who enjoyed with enthusiasm the "Evening with the Poets and Bards of Erin."

Miss Nellie Paulding has had a number of her pupils assist in entertainments this winter. Among those who deserve creditable mention are the Misses Annand and Pauline Becker, Miss Sisle Dorris and Miss Florence Biennelsen. Miss Paulding will give a very elaborate musicale shortly.

The Misses F. and A. Trauerlich, sopranos, are studying under Mrs. S. K. Haines and are making commendable progress.

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# SWEET SIXTEEN.

3

## CAPRICE POLKA

Otto Anschütz.

Tempo di Polka. ♩ - 92.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff. The first system begins with a treble staff melody and a bass staff accompaniment. The second system continues the melody and accompaniment. The third system features a more complex rhythmic pattern with many beamed notes. The fourth system concludes the piece with a 'Cres.' (Crescendo) marking. The score includes numerous fingerings, slurs, and dynamic markings like 'f' and 'Cres.'.

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899 - 5

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is characterized by intricate fingerings, often indicated by numbers 1-5 above or below notes, and various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The first system begins with a *p* marking. The second system includes a *cres.* (crescendo) marking. The third system features a *f* marking. The fourth system includes a *mf* marking. The fifth system is marked *f*. The sixth system concludes with two endings, marked 1 and 2, with dynamics *f* and *mf* respectively. The notation includes many slurs, ties, and repeat signs, indicating a complex and technically demanding piece.

This page contains six systems of musical notation for piano. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. Dynamic markings such as *f* (forte), *cr.* (crescendo), and *Tr.* (Trio) are present. The piece concludes with a double bar line and a repeat sign, followed by two endings marked 1 and 2. The first ending leads back to the beginning, and the second ending leads to the final chord.

899 - 5





7

The musical score is written for piano and consists of six systems of staves. Each system contains a treble staff and a bass staff. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Slurs are used to group notes across measures. Dynamic markings include *ff* (fortissimo) and *f* (forte). The piece ends with a double bar line and a final chord in the bass staff.

## LIEBESLIED.

LOVE SONG.

Con passione ♩ 116.

LOUIS CONRATH.

Musical score for "Liebeslied" (Love Song) by Louis Conrath. The score is in G major (one sharp) and 2/4 time. It consists of five systems of piano accompaniment. The first system is marked "Con passione" and "♩ 116". The second system includes a "poco rit." marking. The third system is marked "a tempo". The fourth and fifth systems continue the piece. The score includes various musical notations such as treble and bass staves, chords, and dynamic markings like "mf" and "p".

[illegible][illegible]

*sempre cresc.*

[illegible]

*delicatissimo.*

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff consists of eighth and sixteenth notes, often beamed together. The bass line in the lower staff is simpler, featuring quarter and eighth notes. The piece concludes with a double bar line and repeat dots. Below the bass staff, there are two lines of rhythmic notation: the first line shows a sequence of eighth and sixteenth notes with stems, and the second line shows a sequence of quarter notes with stems.

*poco rit.*

Musical score for "The Rose Tree" in G-flat major (three flats) and 2/4 time. The score is for a piano and includes a vocal line (soprano) and a piano accompaniment. The tempo is marked "poco rit." (a little slower). The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score consists of four measures. The first measure has a vocal line starting on G4 and a piano accompaniment starting on G3. The second measure has a vocal line starting on A4 and a piano accompaniment starting on A3. The third measure has a vocal line starting on B4 and a piano accompaniment starting on B3. The fourth measure has a vocal line starting on C5 and a piano accompaniment starting on C4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

*a tempo.*

First system of musical notation. The piano part is in the left hand, and the voice part is in the right hand. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The piano part features a steady eighth-note accompaniment. The voice part has a melody with various rests and notes. Below the staff, there are rhythmic markings: a series of eighth notes, a quarter note, and a half note.

Second system of musical notation. The piano part continues with the same eighth-note accompaniment. The voice part has a melody with various rests and notes. Below the staff, there are rhythmic markings: a series of eighth notes, a quarter note, and a half note.

Third system of musical notation. The piano part continues with the same eighth-note accompaniment. The voice part has a melody with various rests and notes. Below the staff, there are rhythmic markings: a series of eighth notes, a quarter note, and a half note.

Fourth system of musical notation. The piano part continues with the same eighth-note accompaniment. The voice part has a melody with various rests and notes. Below the staff, there are rhythmic markings: a series of eighth notes, a quarter note, and a half note.

Fifth system of musical notation. The piano part continues with the same eighth-note accompaniment. The voice part has a melody with various rests and notes. Below the staff, there are rhythmic markings: a series of eighth notes, a quarter note, and a half note.

*Animato.*

First system of music, marked *Animato.* The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and a melody in the right hand. The melody includes eighth and sixteenth notes. The piano part has a steady eighth-note accompaniment. The system ends with a *crusc.* (crescendo) marking.

*appassionato.*

Second system of music, marked *appassionato.* The tempo and key remain the same. The melody becomes more expressive, with more frequent use of accidentals and dynamic markings. The piano accompaniment continues with a steady eighth-note pattern. The system ends with a *stringendo.* marking.

*molto rit.**Con energia.  
Volante.*

Third system of music, marked *molto rit.* and *Con energia. Volante.* The tempo slows down significantly. The melody is more melodic and features a *ff* (fortissimo) marking. The piano accompaniment is more active, with a *ff* marking and a *r. h.* (right hand) marking. The system ends with a *rit.* marking.

Fourth system of music, featuring fingerings (1-5) and a *ff* marking. The melody is highly technical, with many sixteenth and thirty-second notes. The piano accompaniment is also highly technical, with many sixteenth and thirty-second notes. The system ends with a *ff* marking.

Fifth system of music, featuring fingerings (1-5) and a *rit.* marking. The melody is highly technical, with many sixteenth and thirty-second notes. The piano accompaniment is also highly technical, with many sixteenth and thirty-second notes. The system ends with a *rit.* marking.

## Tempo I.

First system of musical notation for 'Tempo I.' The system consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music is in 4/4 time. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment of quarter notes. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and a half note followed by a quarter note, repeated across the system.

Second system of musical notation for 'Tempo I.' The system continues the melody and accompaniment from the first system. The key signature remains two flats. The tempo marking 'poco rit.' (poco ritardando) is written above the staff in the third measure. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and a half note followed by a quarter note, repeated across the system.

## a tempo.

Third system of musical notation for 'a tempo.' The system continues the melody and accompaniment. The key signature remains two flats. The tempo marking 'a tempo.' is written above the staff in the first measure. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and a half note followed by a quarter note, repeated across the system.

Fourth system of musical notation for 'a tempo.' The system continues the melody and accompaniment. The key signature remains two flats. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and a half note followed by a quarter note, repeated across the system.

Fifth system of musical notation for 'a tempo.' The system continues the melody and accompaniment. The key signature remains two flats. The dynamic marking 'mf' (mezzo-forte) is written above the staff in the first measure. Below the staff, there are rhythmic markings: a half note followed by a quarter note, and a half note followed by a quarter note, repeated across the system.

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

*p*  
*marcato la melodia.*

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

*For small hands.*

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

## SOLITUDE.

EINSAM.

ADOLF JENSEN Op. 32.

Moderato con duolo. ♩ - 120.

The musical score is written for piano and voice. It begins with a tempo and mood marking of "Moderato con duolo" and a quarter note equal to 120 beats. The key signature is one sharp (F#), and the time signature is 6/8. The piano part is characterized by a consistent eighth-note accompaniment in the right hand, with various fingerings and articulations indicated. The vocal part consists of a single melodic line with lyrics in German. The score includes dynamic markings such as *p*, *mf*, *cantando*, and *dolcissimo*. The piece is published by Edition Kunkel, with the number 1502-30.



[illegible]

# THE CHEVALIER.

## GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. ♩. - 120.

Secondo.

5 2 1

*f*

5 2 1

5 2 1

4 3 2 1

*cresc.*

*ff*

5 3 1

4 3 2 1

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

3

*f*

# THE CHEVALIER.

## GRAND MARCH.

CHARLES GIMBEL, Jr.

Primo.

Marziale  $\text{♩} = 120$ .

Musical score for "THE CHEVALIER. GRAND MARCH." by CHARLES GIMBEL, Jr. The score is for the Primo part, in Marziale tempo (♩ = 120). The key signature is B-flat major (two flats). The score is written for Piano (left hand) and Violin (right hand). The first system begins with a piano introduction marked *f*. The second system continues the melody with various ornaments. The third system features a mezzo-forte *mf* section. The fourth system concludes with a forte *f* section and a final cadence.

Musical score for the second system, featuring piano and bass staves. The score includes various musical notations such as dynamics (*f*, *mf*, *pp*, *ff*), articulation (*cresc.*, *pp*), and fingerings (e.g., 1, 2, 3, 4, 5, 1, 2, 3, 4, 5). The piano staff is in the upper register, and the bass staff is in the lower register. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

The score is divided into six systems, each consisting of a piano staff and a bass staff. The first system begins with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a piano (*pp*) dynamic. The fourth system includes a piano (*pp*) dynamic. The fifth system includes a crescendo (*cresc.*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic.

The score is marked with various musical notations, including notes, rests, and articulation marks. The piano staff is in the upper register, and the bass staff is in the lower register. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.

8

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The system contains measures 4 through 5. Measure 4 has a forte (f) dynamic. Measure 5 has a mezzo-forte (mf) dynamic. Fingering numbers 4, 5, 10, 13, 14, 1, 3, 5 are indicated above the notes.

8

Second system of the musical score. It continues the grand staff from the first system. It contains measures 5 through 8. Measure 5 has a mezzo-forte (mf) dynamic. Measure 8 has a forte (f) dynamic. Fingering numbers 4, 5, 2, 1, 2 are indicated above the notes.

Third system of the musical score. It contains measures 8 through 13. Measure 8 has a forte (f) dynamic. Measure 10 has a piano (p) dynamic. Fingering numbers 3, 1, 3, 2, 3, 2, 4, 5, 1 are indicated above the notes.

Fourth system of the musical score. It contains measures 13 through 18. Fingering numbers 3, 2, 1, 3, 2, 5, 1, 3, 4 are indicated above the notes.

8

CP ENC.

Fifth system of the musical score. It contains measures 18 through 23. Measure 18 has a forte (f) dynamic. Fingering numbers 3, 2, 2, 5, 1, 3, 5 are indicated above the notes.

8

Sixth system of the musical score. It contains measures 23 through 28. Measure 23 has a mezzo-forte (mf) dynamic. Measure 28 has a fortissimo (ff) dynamic. Fingering numbers 4, 4, 4, 4, 4, 3, 4 are indicated above the notes.

## TRIO.

## Secondo.

1623 - 10

## TRIO.

## Primo.

7

Musical score for Trio, Primo, page 7. The score consists of six systems of piano and violin parts. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is divided into systems by dashed lines labeled N. and K. The first system starts with a forte (ff) dynamic. The second system includes a piano (p) dynamic. The third system includes a forte (ff) and mezzo-forte (mf) dynamic. The fourth system includes a forte (ff) dynamic. The fifth system includes a forte (ff) dynamic. The sixth system includes a forte (ff) dynamic. The score ends with a double bar line and a repeat sign.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and slurs, marked with *mf* and *ff*. The lower staff (bass clef) contains a rhythmic accompaniment with eighth and sixteenth notes, also marked with *mf* and *ff*. There are some handwritten markings above the upper staff, possibly indicating fingerings or breath marks.

Second system of musical notation. The upper staff continues the melodic line with slurs and ornaments, marked with *ff* and *f*. The lower staff continues the rhythmic accompaniment, marked with *ff*. There are some handwritten markings below the lower staff, possibly indicating fingerings or breath marks.

Third system of musical notation. The upper staff contains a melodic line with slurs and ornaments, marked with *mf*. The lower staff contains a rhythmic accompaniment, marked with *mf*. There are some handwritten markings above the upper staff and below the lower staff, possibly indicating fingerings or breath marks.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and ornaments, marked with *mf*. The lower staff contains a rhythmic accompaniment, marked with *mf*. There are some handwritten markings above the upper staff and below the lower staff, possibly indicating fingerings or breath marks.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and ornaments, marked with *f* and *mf*. The lower staff contains a rhythmic accompaniment, marked with *f* and *mf*. There are some handwritten markings above the upper staff and below the lower staff, possibly indicating fingerings or breath marks.

Sixth system of musical notation. The upper staff contains a melodic line with slurs and ornaments, marked with *f* and *mf*. The lower staff contains a rhythmic accompaniment, marked with *f* and *mf*. There are some handwritten markings above the upper staff and below the lower staff, possibly indicating fingerings or breath marks.



The musical score is written for a single melodic line on a grand staff. The key signature has two flats (B-flat major), and the time signature is 3/4. The notation includes various dynamics: *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). Fingerings are indicated by numbers 1-5. Slurs are used to group notes. There are also repeat signs (double bar lines with dots) at the end of the piece. The score is divided into six systems, each with a treble and bass clef staff.

This page contains five systems of musical notation for a piano. The notation is in bass clef with a key signature of one flat (B-flat). The systems are as follows:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with a fermata on the first measure. The left hand plays a steady eighth-note accompaniment. Fingerings 2 and 5 are indicated.
- System 2:** Continues the accompaniment. The right hand has chords and some eighth-note figures. A *ffz* (fortissimo, forzando) marking appears. Fingerings 5, 2, 1, 4, and 3 are indicated.
- System 3:** Features a *f* dynamic. The right hand has chords and eighth-note figures. A *ffz* marking appears. Fingerings 5, 2, 1, 4, and 3 are indicated.
- System 4:** Starts with a *ffz* marking. The right hand has chords and eighth-note figures. A *f* dynamic appears. Fingerings 5, 4, 3, 2, and 1 are indicated.
- System 5:** The right hand has a series of chords and eighth-note figures. The left hand has a steady eighth-note accompaniment. Dynamics include *f*, *ff*, and *f*. A *ffz* marking appears at the end.

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The first staff (treble clef) contains eighth and sixteenth notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff (bass clef) contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2. Dynamics include *f* and *ρ*. There are also markings like *2a*, *3a*, *4a*, *5a*, *2b*, *3b*, *4b*, *5b*.

Second system of musical notation, measures 5-8. The first staff (treble clef) contains eighth and sixteenth notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff (bass clef) contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2. Dynamics include *f* and *ρ*. There are also markings like *2a*, *3a*, *4a*, *5a*, *2b*, *3b*, *4b*, *5b*.

Third system of musical notation, measures 9-12. The first staff (treble clef) contains eighth and sixteenth notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff (bass clef) contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2. Dynamics include *f* and *ρ*. There are also markings like *2a*, *3a*, *4a*, *5a*, *2b*, *3b*, *4b*, *5b*.

Fourth system of musical notation, measures 13-16. The first staff (treble clef) contains eighth and sixteenth notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff (bass clef) contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2. Dynamics include *f* and *ρ*. There are also markings like *2a*, *3a*, *4a*, *5a*, *2b*, *3b*, *4b*, *5b*.

Fifth system of musical notation, measures 17-20. The first staff (treble clef) contains eighth and sixteenth notes with fingerings 2, 1, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The second staff (bass clef) contains eighth and sixteenth notes with fingerings 2, 3, 1, 2, 3, 1, 2, 3, 1, 2, 3, 4, 5, 4, 3, 2. Dynamics include *f* and *ρ*. There are also markings like *2a*, *3a*, *4a*, *5a*, *2b*, *3b*, *4b*, *5b*.

# LA PREFERENCIA.

SPANISH DANCE.

Dedicated to Thibes and Sterlin.

Ramon Aquabella.

Allegretto. ♩ - 110.

The first system of musical notation consists of two staves, Treble and Bass. The key signature has one sharp (F#) and the time signature is 2/4. The music is marked with a forte 'f' dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The system contains 16 measures of music.

The second system of musical notation continues the piece. It features a 'Cresc.' (Crescendo) marking above the staff. The music includes various rhythmic patterns and fingerings. The system contains 16 measures.

The third system of musical notation continues the piece. It includes a 'Cresc.' marking. The system contains 16 measures of music with various fingerings and dynamics.

The small notes are ad lib.

The fourth system of musical notation concludes the piece. It includes a 'Cresc.' marking and ends with a double bar line. The system contains 16 measures of music.

*Ben misurato.*

First system of musical notation. Treble and bass staves. Treble staff has a *p* dynamic marking. Bass staff has a *cresc.* marking. Fingering numbers 1-5 are present above notes in both staves.

Second system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic marking. Bass staff has a *cresc.* marking. Fingering numbers 1-5 are present above notes in both staves.

Third system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking. Bass staff has a *a tempo.* marking. Fingering numbers 1-5 are present above notes in both staves.

Fourth system of musical notation. Treble and bass staves. Fingering numbers 1-5 are present above notes in both staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *cresc.* marking. Fingering numbers 1-5 are present above notes in both staves.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *rit.* marking. Bass staff has a *a tempo.* marking. Fingering numbers 1-5 are present above notes in both staves.

*or thus.*

First system of a musical score. It features a treble and bass staff. The treble staff has a melodic line with various ornaments (accents, slurs, and grace notes) and fingerings (1-5). The bass staff has a rhythmic accompaniment with chords and single notes. A dynamic marking *mf* is present at the beginning of the bass staff. The system ends with a double bar line.

*or thus.*

Second system of the musical score. It continues the melodic and rhythmic themes from the first system. The treble staff has more complex ornamentation, including slurs and grace notes. The bass staff continues with its accompaniment. The system ends with a double bar line.

Third system of the musical score. The melodic line in the treble staff continues with various ornaments and fingerings. The bass staff provides a steady accompaniment. The system ends with a double bar line.

Fourth system of the musical score. The final system on this page. It includes a *crest.* marking above the treble staff. The system ends with a double bar line.

This page contains five systems of musical notation, each consisting of a treble staff and a bass staff. The notation is complex, featuring many beamed notes, triplets, and various fingerings indicated by numbers 1-5. Dynamic markings include *cresc.* (crescendo) and *rit.* (ritardando). The key signature has one flat (B-flat). The page is numbered "6" in the top left corner and "10:9 - 5" at the bottom center.

## Tempo I.

The musical score is written for piano and consists of five systems of staves. Each system has a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is marked 'Tempo I.'.

- System 1:** The treble staff begins with a half note chord (F#4, A4) followed by a quarter rest. The bass staff has a half note chord (F#2, A2). Fingerings are indicated: 2, 1 for the treble and 4, 1 for the bass. A 'cresc.' marking appears in the treble staff.
- System 2:** The treble staff has a half note chord (F#4, A4) followed by a quarter rest. The bass staff has a half note chord (F#2, A2). Fingerings are indicated: 2, 1 for the treble and 4, 1 for the bass.
- System 3:** The treble staff has a half note chord (F#4, A4) followed by a quarter rest. The bass staff has a half note chord (F#2, A2). Fingerings are indicated: 2, 1 for the treble and 4, 1 for the bass.
- System 4:** The treble staff has a half note chord (F#4, A4) followed by a quarter rest. The bass staff has a half note chord (F#2, A2). Fingerings are indicated: 2, 1 for the treble and 4, 1 for the bass.
- System 5:** The treble staff has a half note chord (F#4, A4) followed by a quarter rest. The bass staff has a half note chord (F#2, A2). Fingerings are indicated: 2, 1 for the treble and 4, 1 for the bass.

The notation includes various musical symbols such as notes, rests, and ornaments. The page is numbered '1819 - 5' at the bottom center.



# MY HEART'S SECRET.

From the German  
BY EMILE PICKHARDT.

RICHARD FERBER.

Moderato assai. ♩-104.

The first system of the musical score for piano. It begins with a piano introduction in 3/4 time, marked 'Moderato assai. ♩-104.' The key signature has two flats (B-flat and E-flat). The introduction consists of two staves of piano accompaniment. The first staff has a treble clef and the second has a bass clef. The music features chords and moving lines in both hands. The first system ends with a fermata over the final chord.

The second system of the musical score, featuring the vocal entry and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "To you, gen - tle flow - ers, My sor - rows I tell, Be -". The music is in 3/4 time and features a mix of chords and moving lines. The piano accompaniment includes some triplet figures.

The third system of the musical score, featuring the vocal entry and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "tray not my se - cret, But guard ye it well, My". The music is in 3/4 time and features a mix of chords and moving lines. The piano accompaniment includes some triplet figures. The system ends with a fermata over the final chord.

1585 - 4

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*cresc.* *ff* *ff appassionato.*

suffr-ing, to you on-ly will I con-fide, With you shall my

*pp* *dolcissimo.*

se-cret for-ev-er a-bide. And when at the breast of my

lov'd one ye bloom, Then speak to her soft ly, an-

*stringendo e cresc.*

breathe your per-fume, Then whis-per to her my heart's

*stringendo e cresc.*

*riten.* *raddolcente.*

pain and dis-tress, Then whis-per to her my heart's

*dolciss. rall.* *a tempo.* *cresc.*

pain and dis-tress: "He loves thee, he loves thee" and

*f* *appassionato.*

dare not con-fess. "He loves thee, he

loves thee" and dare not con-fess:

*molto rit.*

*f* *rit.* *dolce.*

1885 - 4

*p* And if, when all drooping and with-er'd ye be, She cast you a-  
*espress.*

*amoroso.* way and re-mem-ber not me, Then seek in yon brook-let your  
*cresc.*

*affettuoso.* tomb 'neath its wave, And bear my heart's se-cret with you to the  
*ff*

*pp* *dolciss.* grave, And bear my heart's se-cret with you to the grave.  
*con dolore.* *rit.* *ppp*

## MUSIC IN 1896.

While I should be loath to believe the dictum of the well-known English musician and musical critic, Sir Frederick George Osley, that music is dead art, say Keaginal DeKoven, I cannot feel that the dawn of the New Year is bright with any particular or immediate promise of future developments in the art of music that will lead to a standpoint. Naturally, were international trouble to ensue from present complications, the practice of all the arts which have for their first mission the amusement of the public would lapse and wane for the time being. But, apart from all this, a glance over the horizon of the future of the arts seems rather reassuring for the future of the arts.

...is certainly true, and especially true of this country—that musical taste and appreciation have grown and increased with the public to a very marked degree. Musical works of all kinds that ten years ago would have been listened to with interest by the intelligent few, are now appreciated and admired by the many, and the consequent effect in the way of cultivation upon the minds of the great amusement-seeking public can hardly be over-estimated.

It would almost seem as if the musical world as present were in a state of expectancy, awaiting the advent of some great musical mind who, like Wagner, would give free impetus (and perhaps in a new direction) to the march of musical progress and development. But the question is quite if music is to remain a living art. Most of the great musicians and composers of the previous generation have now passed away—Kaffi, Rubinstein, Tschakowsky, Gounod—are all gone; while those who remain—Drorak, Saint-Saens, Brahms—have not of late produced much new work. It seems as if music, like literature, has almost everywhere followed the natural law, which is there to take their places.

It is noticeable how very little considerable orchestral music is now being written. In spite of the number of high class concerts which take place in New York, not a single symphonic work or orchestral work of any importance has been heard here during the past year, which means that none such have been written. It would almost appear as if Wagner had exhausted the fount of musical ideas and inspiration and left nothing more for his followers and imitators to say.

The revivals of old and in some instances half-forgotten operatic works, which now seem to be the feature at almost all the foreign opera-producing centres, would seem to indicate that no new work of vital importance is being produced. The only field for present the most fertile and promising field for grand opera, Mascagni, Leoncavallo, Puccini, Cipollini, Franchetti and Collina are as composers who have written works of some pretensions, which do not seem to be regarded as being strong enough to carry them beyond the limits of their native country. One can hardly expect a further message to the musical world from Verdi, but one still hopes that Boito will turn back from libretto writing and give us a successful work of his own. The only single work without either underwriter or follower.

In German music seems to be given over to the luridly Wagnerian imaginings of men like Richard Strauss, Niccolò, Koch and others, who succeed passably in imitating the manner and master of the master without the master's spirit. There is, however, one master without opera, "Güntram," which might lead one to hope that were Strauss to become a lighter in thought and expression, he might yet give to the world a great operatic work, while, after the melody and freshness of Humperdinck's "Hansel and Gretel," it is too true to say that the music of the moderns produce another work which shall equal or delight the musical world? A comparatively new composer—Reinick—has lately been peeping out of Bohemia, who, judging from the excerpts of his latest opera, "Donna Diana," which have been heard here, would seem to be in the pleasant path of Auer and Bellini.

Russia does not seem to have produced any one on whom the mantle of Tschalkowsky could fall, and though much in the way of strong and original producing talents are to be found, many of whose names even are unfamiliar, much of it does not permeate to the outside world. But I think there is much now to be hoped from Russia as a musical producing country, holding up the banner of grand opera while the younger musical generation, composed of men like Bruneau, Chabrier and Vincent d'Indy are hushed, and the older generation of composers are the total tolls of imitative Wagnerism.

England never was an opera-producing country, and the recent total collapse of Sullivan's *Yvanhoë* in Berlin can hardly be considered as likely to encourage English operatic composer to further strenuous efforts.

linger and Millocker are silent. Messenger is almost alone in the field in opera comique in France, while Sir Arthur Sullivan has taken to writing ballets. The desuetude into which the lighter forms of operatic writing have fallen of late is rather a curious feature in the history of the world's musical taste and appreciation.

In America the composers belonging to the Boston coterie, MacDowell, Chadwick, and Arthur Foote, have been the most successful in introducing into literature the classic form important and original enough to warrant use in the belief that works of absolute beauty will be the result. The only way to insure the future be reasonably expected from them. Here, indeed, there is undoubted promise; but to my mind, the promise is little more than a "vain and empty" one, to our countrymen. Victor Herbert, Sousa, and many more are also making meritorious contributions to music in the lighter forms, and, in the hands of these composers, and others, the American people have given us vocal and instrumental music whose merits deserve wider appreciation and recognition. The American people are, however, the least musical of all nations in this country is national recognition and the fostering and inspiring influence of a national feeling. The American people are the least musical of all hyphenated nationalities which now make up the American people shall have been finally decided to be the least musical of all nations. It is really which we say yet do not possess.

Of executives in all the various branches of musical art there is no lack. Their name, indeed, is legion, and we in this country—which seems now to have become their Mecca—have the opportunity of hearing them all. But I do not hear of any stars of unusual brilliancy rising on the musical horizon unless it be young Hoffman, who, in a most exceptional way, seems to have developed from a prodigy into a great artist.

After the present season at the Metropolitan, and when the great artists of Mr. Damosros's organization shall have appeared here, we shall have heard practically all the great geniuses of the past. With the exception of the two tenors, Patti, Nilsson, Melba, and Dyck and Alvarez, who, I think, are now about due to appear here; but even in this field, to my mind, the successors of Patti, Nilsson, Melba, the Deleskazes, Scaria and Materna—to name but a few—of the past, are not likely to be distinguished. The present musical generation—are hardly in sight. Altogether, therefore, the musical promise of the new year is not great. Where shall we look for the new musical genius who shall give a new and needed impetus and vitality to a musical art that is becoming so tame, so unimpassive, and how long will we await his coming?

## THE INFLUENCE OF ACCIDENT UPON ART.

In the article world accident has on numerous occasions, says *Presto*, been the means of discovering to the world the talents of those who have subsequently become famous. It was a similar accident that first discovered to the eye of his first master the power that lay latent in the young shepherd boy. Canova when employed as a domestic servant gave evidence of his talent by making for his master a little wax figure in the bust of his creator, which he placed at last falling under the eye of a master sculptor, who took him in charge, and as the result we have to-day his name in an honorable place in the pages of the history of art. The same *Presto* story is told of this character is that told of the lately deceased opera singer, Madame Trebelli. She was originally intended as a concert pianist, and was early in life attracted to the piano. Her mother, however, wanted her to act as accompanist in the lessons he gave.

On one occasion a pupil failed to keep an appointment and M. Wartel quitted the teaching room for his study. Mlle. Gillebert, left alone, amused herself by singing a couple of romances, and M. Wartel returned to the teaching-room. Zelle instantly ceased her singing, but M. Wartel insisted on hearing her repeat a verse of the second song. He seated himself at the pianoforte and made her sing several scales and holding notes. The result was that the great teacher told her she had a voice which, if properly cultivated, might enable her to distinguish herself in opera, and he generously

The offer was accepted, and after five years' study "Mme. Trebelli" made her debut as an opera singer at the place being the Royal Theatre in Madrid, and the role Auzenza in "Il Trovatore." Mario was then Maricco of the cast. Her success was immediate and from that time until some five years ago an active professional career, crowned with all the honors and the wealth of the world awards to recognize artistic greatness, was hers.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building new theatre in London, which, when completed will be one of the finest in the great metropolis.

### DUMAS' GOLDEN RULES.

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"Walk two hours every day; sleep seven hours every night; go to bed always as soon as you need to sleep; get up as soon as you wake; work as soon as you get up; eat only when you are hungry, and drink only when you are thirsty; and eat and drink always slowly.

"Never speak except when it is necessary, and never say more than half of what you think. Never write anything that you cannot sign, and never do anything that you cannot avow. Never forget that others will count upon you, and that you must never count upon them. Value money at its real worth, neither more nor less. It is a good servant, but a bad master."

"Never attempt to produce anything without a thorough understanding of that which you undertake, and destroy as little as possible. Pardon everybody beforehand, to be on the safe side. Do not despise men, do not hate them, and do not laugh at them beyond measure. Pity them.

Think of death every morning when you see the light, and every evening on the approach of darkness. When your sufferings are great, look your grief in the face; it will console you and teach you something. Try to be simple, to become useful, to remain free, and before denying God wait until somebody proves to you that He does not exist.

"For a man and a woman there is a succession of duties to be fulfilled which enables them to always look ahead and to become accustomed to the absence of the objects of their most dear affections. The world would finish too quickly if the first child was not able to survive the death of the first mother."

"Misfortunes and trials attack noble souls without hurting them. They are like the rocks of granite that the sea covers in times of tempest with its furious waves, fancying that it is drowning them, while it is merely washing them, so that they reappear again in the sunlight more polished and more shining than ever. Adversity embellishes those

that it cannot cast down. By the law of nature a man should have many children. He should raise them well, so that they may be useful; and he should love them so that they may be happy. To get married when a man is young is healthy; to choose, in no matter what class, a good, honest girl, to love her with all his heart and soul, and to make her a reliable companion and a prolific mother, to work to raise his children and to leave them when dying the example of his life—that is the true meaning and object of life; the rest is only error, crime, or folly.

“In truth, the average man is only above ambient humanity on one single plane, virtue; and, as there can be no virtue without humility, those alone have the right to consider themselves the superiors of others to whom the knowledge that they are superior is denied. Talent, and especially its higher form called genius, is involuntary. It is not the result of the efforts of man; it is, like beauty, the gift of God. That is why it is of secondary order, and posterity will only remember it for its virtue, its sincerity, and its communion in universal progress. Glory for glory's sake is a vain and foolish ambition. The men who rejoice in their celebrity are simpletons; the men who are proud of their genius are fools.

"There is one thing that is especially beautiful in great and pure affections, and that is that, after the pleasure which they afford has passed away, there remains the happiness of their recollection.

"Very often an unexpected grief or an unmerited misfortune gives to a man an energy and a perseverance which he could never find in happiness. And after such trials a man often becomes superior who would have remained simple and vulgar if he had always been happy. He who is without energy when young will never have it. Grit is not a winter feat. It never grows in the snow.

"One may expect everything from a man of energy to whom misfortune has given courage and ambition."

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